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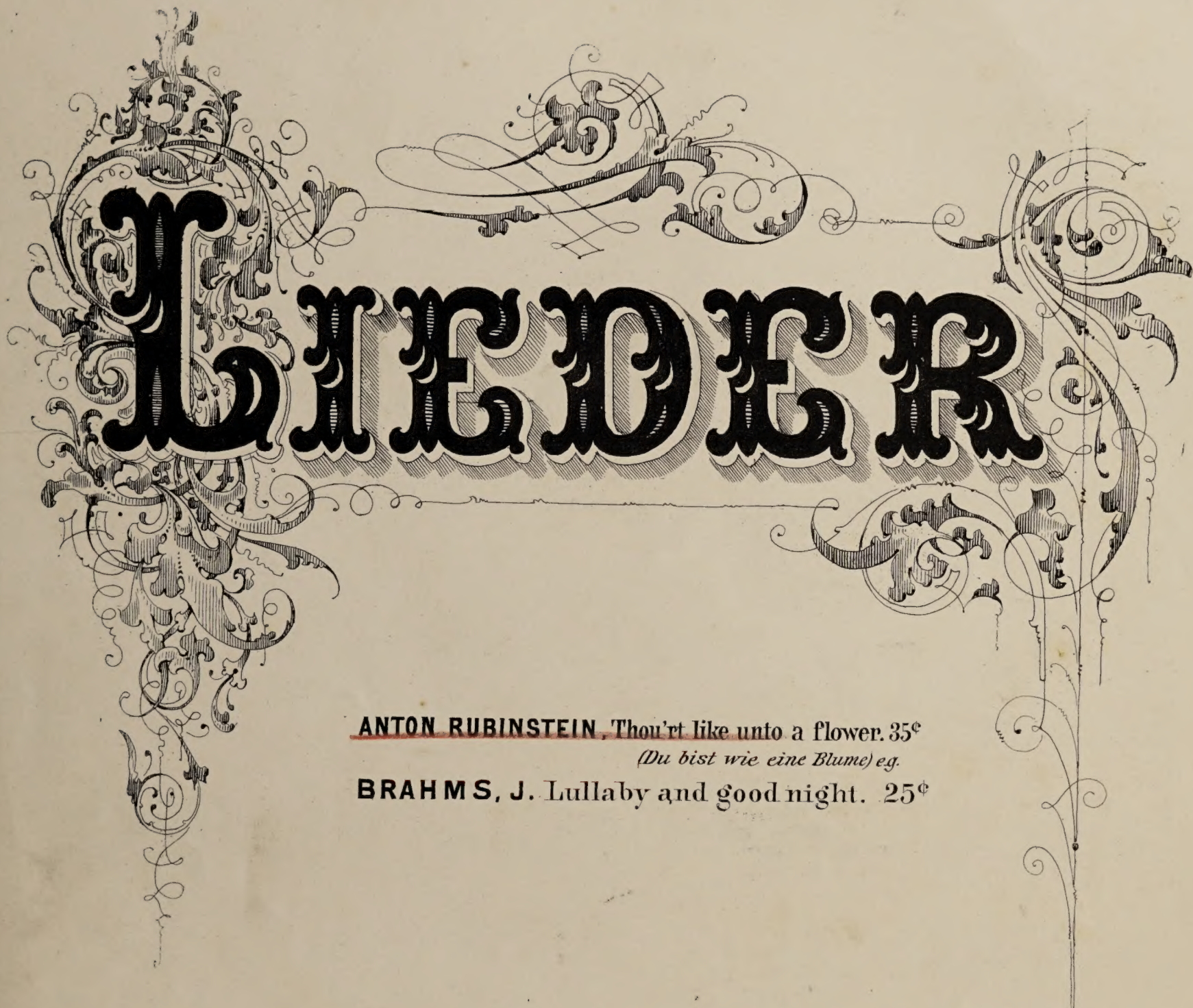
v. 34



GIVEN BY

Edwin Phillips



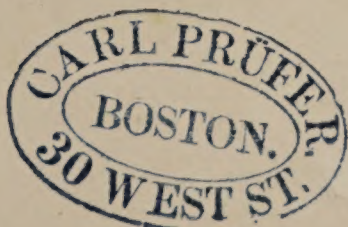


MARTENS BROS.

ANTON RUBINSTEIN, *Thou'rt like unto a flower.* 35¢
(Du bist wie eine Blume) eg.

BRAHMS, J. Lullaby and good night. 25¢

NEW YORK,
Martens Brothers,
1164 Broadway.



THOUGHT LIKE UNTO A POWER
LEAD

EDWIN PHILLIPPS

Oct. 6, 1916

THOU'RT LIKE UNTO A FLOWER. LIED.

Poetry by HEINE.

The English version by NATALIA MACFARREN.

ANTON RUBINSTEIN.

From Op. 32.

Moderato.

Voice.

Thou'rt like un - to a
Du bist wie ei - - ne

Piano.

flow - - er As fair as pure as bright ----- I gaze on
Blu - - me so hold und schön und rein, ----- ich schau' dich

thee and sad - - ness steals o'er my heart's de - light -----
an, und Weh - - muth schleicht mir in's Herz hin - ein -----

p

I long on those golden tres - - ses My fold - ed
 mir ist, als ob ich die Hän - - de auf's Haupt dir

hands to lay - - - - - Pray - ing that Heav'n may pre - serve
 le - - gen sollt', - - - - - be - tend, dass Gott dich er - hal - -

thee So fair, so pure al - way, - - - - - Pray - ing that
 te so rein und schön und hold, - - - - - be - tend, dass

cre

- - - - - scen - - - - - do.

Heav'n may pre - serve thee So fair, so pure - - - - -
 Gott dich er - hal - - te so rein und schön - - - - -

- - - - - scen - - - - - do.

al - way,
und hold,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase, followed by a long note. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* (piano) is placed above the first measure of the piano part.

Pray - ing that Heav'n may pre - serve thee,
be - tend, dass Gott dich er - hal - te,

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment provides harmonic support with chords and rhythmic patterns. A dynamic marking of *p* is present in the piano part.

So fair, so pure al - way,
so rein, und schön und hold.

The third system features the vocal line and piano accompaniment. The vocal line includes a long note at the end of the phrase. The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is visible in the piano part.

The fourth system shows the piano accompaniment continuing. It features chords and moving lines in both hands, leading to the end of the piece. The system concludes with a double bar line and repeat signs in both staves.

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